

(MED. LATIN)

# MY FAVORITE THINGS (LATIN)

RICHARD ROGERS

ARR. VINCENT GAY

## MY FAVORITE THINGS

MUSIC FOR LITTLE BIG BAND



C VERSION

VOCAL

HORN I (ALTO SAX)

HORN II (TENOR SAX)

HORN III (BARYTON SAX)

HORN IV (TRUMPET 1)

HORN V (TRUMPET 2)

HORN VI (TROMBONE)

PIANO

GUIARE

BASS

LILYPOND SOURCES EMBEDDED IN PDF FILE

(MED. LATIN)

MY FAVORITE THINGS (LATIN)

RICHARD ROGERS

C<sub>K</sub>

ARR. VINCENT GAY

## INTRO

VOCAL

Em<sup>7</sup> F<sup>#</sup>ø Em<sup>7</sup> F<sup>#</sup>ø Em<sup>7</sup> F<sup>#</sup>ø Em<sup>7</sup>

**A** Em<sup>7</sup> F<sup>#</sup>ø Em<sup>7</sup> F<sup>#</sup>ø C<sup>Δ</sup>

RAIN - DROPS ON RO - SES AND WHIS - KERS ON KIT - TENS BRIGHT COP - PER KET - TLES AND WARM WOO - LEN MIT-TENS  
 CREAM CO - LORED PO - NIES AND CRISP AP - PLE STRU-OELS DOOR - BELLS AND SLEIGH BELLS AND SCHNIT-ZEL WITH NOODLES

Am<sup>7</sup> D<sup>7</sup> G<sup>Δ</sup> C<sup>Δ</sup> G<sup>Δ</sup> C<sup>Δ</sup> F<sup>#</sup>ø B<sup>7</sup>(b9)

BROWN PA - PER PAC - KA - GES TIED UP WITH STRINGS THESE ARE A FEW OF MY FA - VO - RITE THINGS  
 WILD GEESE THAT FLY WITH THE MOON ON THEIR WINGS THESE ARE A FEW OF MY FA - VO - RITE THINGS

## INTERLUDE 1

Em<sup>7</sup> F<sup>#</sup>ø Em<sup>7</sup> F<sup>#</sup>ø

B 

Em<sup>7</sup> F#<sup>∅</sup> Em<sup>7</sup> F#<sup>∅</sup> C<sup>Δ</sup>  
 GIRLS IN WHITE DRE - SSES WITH BLUE SA - TIN SA - SHES SNOW-FLAKES THAT STAY ON MY NOSE AND EYE - LA-SHES  
 Am<sup>7</sup> D<sup>7</sup> G<sup>Δ</sup> C<sup>Δ</sup> G<sup>Δ</sup> C<sup>Δ</sup> F#<sup>∅</sup> B7(b9)  
 SIL - VER WHITE WIN - TERS THAT MELT IN - TO SPRINGS THESE ARE A FEW OF MY FA - VO - RITE THINGS

C

Em<sup>7</sup> F#<sup>∅</sup> B7(b9) Em<sup>7</sup> C<sup>Δ</sup>  
 WHEN THE DOG BITES, WHEN THE BEE STINGS WHEN I'M FEE - LING SAD I  
 C<sup>Δ</sup> A<sup>7</sup> G<sup>Δ</sup> C<sup>Δ</sup> D<sup>7</sup>  
 SIM - PLY RE - MEM - BER MY FA - VO - RITE THINGS AND THEN I DON'T FEEL, DON'T FEEL SO SAD

TO CODA 

INTERLUDE 2

Em<sup>7</sup> F#<sup>∅</sup> Em<sup>7</sup> F#<sup>∅</sup>  


SOLOS ON C AND INTERLUDE 2 THEN D.S. AL CODA



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INTRO

HOEN 1 (A. SAX)

Em<sup>7</sup> F#<sup>ø</sup> Em<sup>7</sup> F#<sup>ø</sup> Em<sup>7</sup> F#<sup>ø</sup> Em<sup>7</sup> F#<sup>ø</sup> Em<sup>7</sup> *tr*

A

Em<sup>7</sup> F#<sup>ø</sup> Em<sup>7</sup> F#<sup>ø</sup> C<sup>Δ</sup> 4

Am<sup>7</sup> D<sup>7</sup> G<sup>Δ</sup> C<sup>Δ</sup> G<sup>Δ</sup> C<sup>Δ</sup> F#<sup>ø</sup> B7(b9)

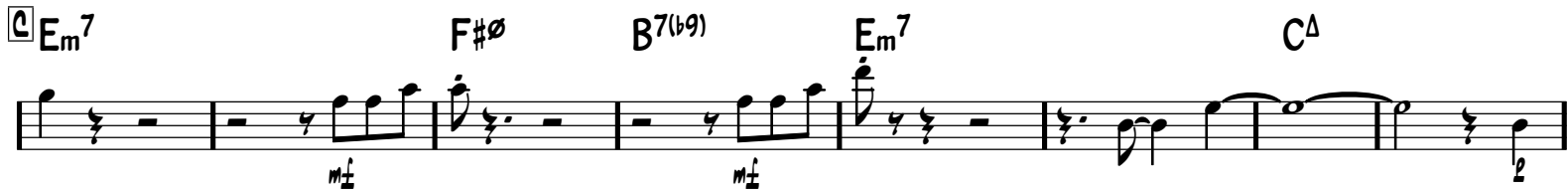
TACET 1ST X

INTERLUDE 1

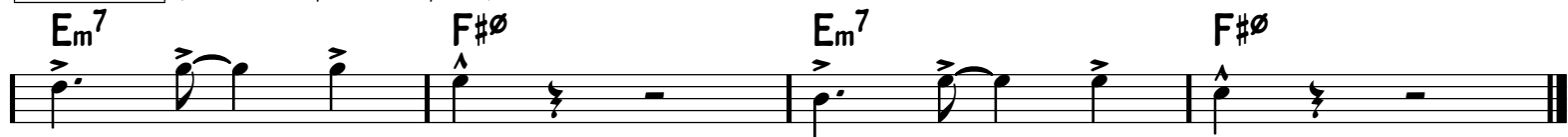
Em<sup>7</sup> F#<sup>ø</sup> Em<sup>7</sup> F#<sup>ø</sup>

B

Em<sup>7</sup> F#<sup>ø</sup> Em<sup>7</sup> F#<sup>ø</sup> C<sup>Δ</sup>



### INTERLUDE 2 (PLAYED AS BACKGROUND DURING SOLOS)



SOLOS ON C AND INTERLUDE 2 THEN D.S. AL CODA



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C<sub>K</sub>

INTRO

HOEN 2  
(T. SAX)

Em<sup>7</sup> F<sup>#</sup>ø Em<sup>7</sup> F<sup>#</sup>ø Em<sup>7</sup> F<sup>#</sup>ø Em<sup>7</sup>

A

Em<sup>7</sup> F<sup>#</sup>ø Em<sup>7</sup> F<sup>#</sup>ø C<sup>Δ</sup> 4

Am<sup>7</sup> D<sup>7</sup> G<sup>Δ</sup> C<sup>Δ</sup> G<sup>Δ</sup> C<sup>Δ</sup> F<sup>#</sup>ø B<sup>7</sup>(b9)

TACET 1ST X

INTERLUDE 1

Em<sup>7</sup> F<sup>#</sup>ø Em<sup>7</sup> F<sup>#</sup>ø

2

B



Em<sup>7</sup> F#<sup>ø</sup> Em<sup>7</sup> F#<sup>ø</sup> C<sup>Δ</sup>

Am<sup>7</sup> D<sup>7</sup> G<sup>Δ</sup> C<sup>Δ</sup> G<sup>Δ</sup> C<sup>Δ</sup> F#<sup>ø</sup> B7(b9)

Em<sup>7</sup> F#<sup>ø</sup> B7(b9) Em<sup>7</sup> C<sup>Δ</sup>

C<sup>Δ</sup> A<sup>7</sup> G<sup>Δ</sup> C<sup>Δ</sup> D<sup>7</sup>

SOLOS ON C AND INTERLUDE 2 THEN D.S. AL CODA

INTERLUDE 2 (PLAYED AS BACKGROUND DURING SOLOS)

Em<sup>7</sup> F#<sup>ø</sup> Em<sup>7</sup> F#<sup>ø</sup>



Em<sup>7</sup> F#<sup>ø</sup> Em<sup>7</sup> F#<sup>ø</sup> Em<sup>7</sup> F#<sup>ø</sup>



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 $c_k$ 

## INTRO

HORN 3  
(B. SAX)

$$E_m^7$$

**F#Ø**

 $E_m^7$ 

F#Ø

$$E_m^7$$

F#ø

 $E_m^7$ 

**A**

$$E_m^7$$

**F#Ø**

 $E_m^7$ 

**F#**

 $C^\Delta$ 

4

$$A_m^7$$

**D7**

 $G^\Delta$  $C^\Delta$  $G^\Delta$  $C^\Delta$ 

F#ø

**B7(b9)**

## INTERLUDE 1

**TACET 1ST X**

 $E_m^7$ 

F#ø

 $E_m^7$ 

F#ø

2

8



**INTERLUDE 2** (PLAYED AS BACKGROUND DURING SOLOS)



SOLOS ON **C** AND **INTERLUDE 2** THEN D.S. AL CODA



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MY FAVORITE THINGS (LATIN)

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C<sub>K</sub>

INTRO

HOEN 4 (TPT. 1)

Em<sup>7</sup> F<sup>♯</sup> Em<sup>7</sup> F<sup>♯</sup> Em<sup>7</sup> F<sup>♯</sup> Em<sup>7</sup> *tr*

A

Em<sup>7</sup> F<sup>♯</sup> Em<sup>7</sup> F<sup>♯</sup> C<sup>Δ</sup>

Am<sup>7</sup> D<sup>7</sup> G<sup>Δ</sup> C<sup>Δ</sup> G<sup>Δ</sup> C<sup>Δ</sup> F<sup>♯</sup> B<sup>7(b9)</sup>

INTERLUDE 1

Em<sup>7</sup> F<sup>♯</sup> Em<sup>7</sup> F<sup>♯</sup>

2

B



Em<sup>7</sup> F#<sup>ø</sup> Em<sup>7</sup> F#<sup>ø</sup> C<sup>Δ</sup>

Am<sup>7</sup> D<sup>7</sup> G<sup>Δ</sup> C<sup>Δ</sup> G<sup>Δ</sup> C<sup>Δ</sup> F#<sup>ø</sup> B<sup>7</sup>(b9)

C<sup>Δ</sup> Em<sup>7</sup> F#<sup>ø</sup> B<sup>7</sup>(b9) Em<sup>7</sup> C<sup>Δ</sup>

C<sup>Δ</sup> A<sup>7</sup> G<sup>Δ</sup> C<sup>Δ</sup> D<sup>7</sup>

To CODA

# INTERLUDE 2 (PLAYED AS BACKGROUND DURING SOLOS)

Em<sup>7</sup> F#<sup>ø</sup> Em<sup>7</sup> F#<sup>ø</sup>

*m2* *m2*

SOLOS ON [C] AND [INTERLUDE 2] THEN D.S. AL CODA



Em<sup>7</sup> F#<sup>ø</sup> Em<sup>7</sup> F#<sup>ø</sup> Em<sup>7</sup> F#<sup>ø</sup>

*m2* *±*

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ARR. VINCENT GAY

**INTRO**

HORN 5 (TPT. 2)

Em7 F#° Em7 F#° Em7 F#° Em7

**A**

Em7 F#° Em7 F#° CΔ

TARGET 1ST X

Am7 D7 GΔ CΔ GΔ CΔ F#° B7(b9)

**PLUDE 1**

Em7 F#° Em7 F#°

2

B



Em<sup>7</sup> F#<sup>ø</sup> Em<sup>7</sup> F#<sup>ø</sup> C<sup>Δ</sup>

Am<sup>7</sup> D<sup>7</sup> G<sup>Δ</sup> C<sup>Δ</sup> G<sup>Δ</sup> C<sup>Δ</sup> F#<sup>ø</sup> B<sup>7</sup>(b9)

C

Em<sup>7</sup> F#<sup>ø</sup> B<sup>7</sup>(b9) Em<sup>7</sup> C<sup>Δ</sup>

C<sup>Δ</sup> A<sup>7</sup> G<sup>Δ</sup> C<sup>Δ</sup> D<sup>7</sup>

**INTERLUDE 2** (PLAYED AS BACKGROUND DURING SOLOS)

Em<sup>7</sup> F#<sup>ø</sup> Em<sup>7</sup> F#<sup>ø</sup>

*mp* *mp*

SOLOS ON **C** AND **INTERLUDE 2** THEN D.S. AL CODA



Em<sup>7</sup> F#<sup>ø</sup> Em<sup>7</sup> F#<sup>ø</sup> Em<sup>7</sup> F#<sup>ø</sup>

*mp* *f*

(MED. LATIN)

## MY FAVORITE THINGS (LATIN)

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 $c_k$ 

## INTRO

HOEN 6  
(T.B.N.)

Em7 F#° Em7 F#° Em7 F#° Em7

mp

f

The musical notation is for a piece titled 'HOEN 6 (T.B.N.)'. It is written on a single staff in bass clef with a key signature of one sharp (F#) and a common time signature (C). The piece consists of eight measures. The first four measures are whole rests. The fifth measure begins with a mezzo-piano (mp) dynamic and contains a quarter note G2, an eighth note A2, and a quarter note B2. The sixth measure contains a quarter rest, a quarter note A2, and a quarter note G2. The seventh measure begins with a forte (f) dynamic and contains a dotted quarter note G2, an eighth rest, and a quarter note F#2. The eighth measure contains a dotted quarter note E2, an eighth rest, and a quarter note D2. Above the staff, the chords Em7, F#°, Em7, F#°, Em7, F#°, and Em7 are indicated for measures 5 through 7 respectively. The piece concludes with a double bar line.

The first system of the musical score for 'The Rose Tree' is shown. It begins with a treble clef and a key signature of one flat (B-flat). The time signature is 4/4. The notation consists of a single melodic line with a repeat sign at the beginning. The notes are: E4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The key signature changes to one sharp (F#) for the second half of the system, indicated by a sharp sign on the F line. The notes are: F#4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The system ends with a double bar line.

Am<sup>7</sup> D<sup>7</sup> G<sup>Δ</sup> C<sup>Δ</sup> G<sup>Δ</sup> C<sup>Δ</sup> F<sup>♯</sup>∅ B<sup>7</sup>(b<sup>9</sup>)

## INTERLUDE 1

2

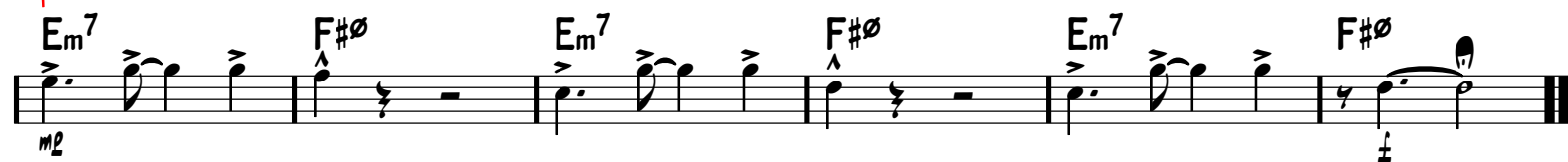
8



**INTERLUDE 2** (PLAYED AS BACKGROUND DURING SOLOS) <sup>m2</sup>



SOLOS ON **C** AND **INTERLUDE 2** THEN D.S. AL CODA





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ARR. VINCENT GAY

Ck

**PIANO**

**INTRO**

Em<sup>7</sup> F<sup>#</sup>ø Em<sup>7</sup> F<sup>#</sup>ø Em<sup>7</sup> F<sup>#</sup>ø Em<sup>7</sup> F<sup>#</sup>ø

**A** (PLAY THE GUITAR SCORE IN THE ABSENCE OF THIS ONE)

4

Em<sup>7</sup> F<sup>#</sup>ø Em<sup>7</sup> F<sup>#</sup>ø C<sup>Δ</sup><sub>4</sub> Am<sup>7</sup> D<sup>7</sup> G<sup>Δ</sup> C<sup>Δ</sup> G<sup>Δ</sup> C<sup>Δ</sup> F<sup>#</sup>ø B<sup>7(b9)</sup>

## INTERLUDE 1

TACET 1st X

Chords:  $E_m^7$ ,  $F^\#\emptyset$ ,  $E_m^7$ ,  $F^\#\emptyset$

Chords:  $E_m^7$ ,  $F^\#\emptyset$ ,  $E_m^7$ ,  $F^\#\emptyset$ ,  $C^\Delta$

Chords:  $A_m^7$ ,  $D^7$ ,  $G^\Delta$ ,  $C^\Delta$ ,  $G^\Delta$ ,  $C^\Delta$ ,  $F^\#\emptyset$ ,  $B^7(b^9)$

**C**

Em<sup>7</sup> F<sup>#</sup>ø B<sup>7</sup>(b<sup>9</sup>) Em<sup>7</sup> C<sup>Δ</sup>

To CODA

C<sup>Δ</sup> A<sup>7</sup> G<sup>Δ</sup> C<sup>Δ</sup> D<sup>7</sup>

**INTERLUDE 2**

Em<sup>7</sup> F<sup>#</sup>ø Em<sup>7</sup> F<sup>#</sup>ø

SOLOS ON **C** AND **INTERLUDE 2** THEN D.S. AL CODA

4

musical score for piano, page 4. The score consists of two staves. The left staff is the bass line, and the right staff is the treble line. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into six measures. The first four measures are marked with 'm2' and 'Em7' in the bass staff. The fifth measure is marked with 'RALENTIR' and 'Em7' in the bass staff. The sixth measure is marked with 'F#ø' in the bass staff. The treble staff contains various chords and melodic lines, including a red circled 'F#' at the beginning of the first measure.



2

Am<sup>7</sup>D<sup>7</sup>G<sup>Δ</sup>C<sup>Δ</sup>G<sup>Δ</sup>C<sup>Δ</sup>F<sup>♯</sup>∅B<sup>7</sup>(b<sup>9</sup>)

0 0 2 2 2 2 3 3 3 2 2 3 3 3 5 9 9 9  
 1 1 1 1 1 1 3 3 3 3 3 3 5 7 7 7  
 0 0 2 2 2 2 4 4 4 4 4 4 5 5 5 8 8 8

## INTERLUDE 1

Em<sup>7</sup>F<sup>♯</sup>∅Em<sup>7</sup>F<sup>♯</sup>∅

3 3 5 5 5 3 3 5 5 5  
 3 3 5 5 5 3 3 5 5 5  
 4 4 5 5 5 4 4 5 5 5

B

3 3 5 5 5 3 3 5 0 0 3 3 0 0 3 3 0  
 3 3 5 5 5 3 3 5 0 0 5 5 0 0 5 5 0  
 4 4 5 5 5 4 4 5 0 0 4 4 0 0 4 4 0

Am<sup>7</sup>D<sup>7</sup>G<sup>Δ</sup>C<sup>Δ</sup>G<sup>Δ</sup>C<sup>Δ</sup>F<sup>♯</sup>∅B<sup>7</sup>(b<sup>9</sup>)

First system of guitar tablature. The staff shows chords and fingerings for the first 14 measures. The tablature is written on a six-line staff with fret numbers 0 through 9. The chords are: Am<sup>7</sup>, D<sup>7</sup>, G<sup>Δ</sup>, C<sup>Δ</sup>, G<sup>Δ</sup>, C<sup>Δ</sup>, F<sup>♯</sup>∅, and B<sup>7</sup>(b<sup>9</sup>).

C

Em<sup>7</sup>F<sup>♯</sup>∅B<sup>7</sup>(b<sup>9</sup>)Em<sup>7</sup>C<sup>Δ</sup>

Second system of guitar tablature. The staff shows chords and fingerings for the next 14 measures. The tablature is written on a six-line staff with fret numbers 0 through 9. The chords are: Em<sup>7</sup>, F<sup>♯</sup>∅, B<sup>7</sup>(b<sup>9</sup>), Em<sup>7</sup>, and C<sup>Δ</sup>.

C<sup>Δ</sup>A<sup>7</sup>G<sup>Δ</sup>C<sup>Δ</sup>D<sup>7</sup>

To CODA

Third system of guitar tablature. The staff shows chords and fingerings for the final 14 measures. The tablature is written on a six-line staff with fret numbers 0 through 5. The chords are: C<sup>Δ</sup>, A<sup>7</sup>, G<sup>Δ</sup>, C<sup>Δ</sup>, and D<sup>7</sup>. The system ends with a red "To CODA" instruction and a CODA symbol.

## INTERLUDE 2

Em7 F#ø Em7 F#ø

3 3 5 5 5 3 3 5 5 5

4 4 5 5 5 4 4 5 5 5

SOLOS ON C AND INTERLUDE 2 THEN D.S. AL CODA

Em7 F#ø Em7 F#ø Em7 F#ø

3 3 5 5 5 3 3 5 5 5 3 3 3 5

4 4 5 5 5 4 4 5 5 5 4 4 4 5



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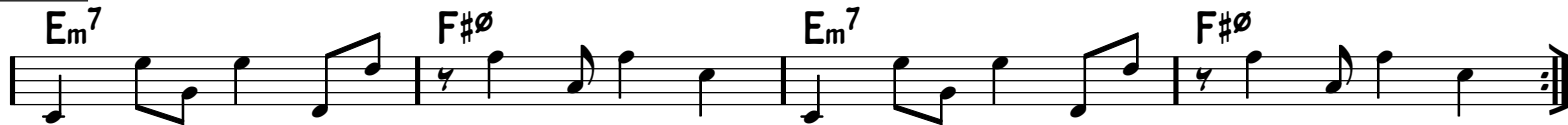
ARR. VINCENT GAY

C<sub>K</sub>

## INTRO



## INTERLUDE 1



2

B



Em<sup>7</sup> F#<sup>ø</sup> Em<sup>7</sup> F#<sup>ø</sup> C<sup>Δ</sup>

Am<sup>7</sup> D<sup>7</sup> G<sup>Δ</sup> C<sup>Δ</sup> G<sup>Δ</sup> C<sup>Δ</sup> F#<sup>ø</sup> B7(b9)

C

Em<sup>7</sup> F#<sup>ø</sup> B7(b9) Em<sup>7</sup> C<sup>Δ</sup>

C<sup>Δ</sup> A<sup>7</sup> G<sup>Δ</sup> C<sup>Δ</sup> D<sup>7</sup>

To CODA

INTERLUDE 2

Em<sup>7</sup> F#<sup>ø</sup> Em<sup>7</sup> F#<sup>ø</sup>

SOLOS ON C AND INTERLUDE 2 THEN D.S. AL CODA



Em<sup>7</sup> F#<sup>ø</sup> Em<sup>7</sup> F#<sup>ø</sup> Em<sup>7</sup> F#<sup>ø</sup>